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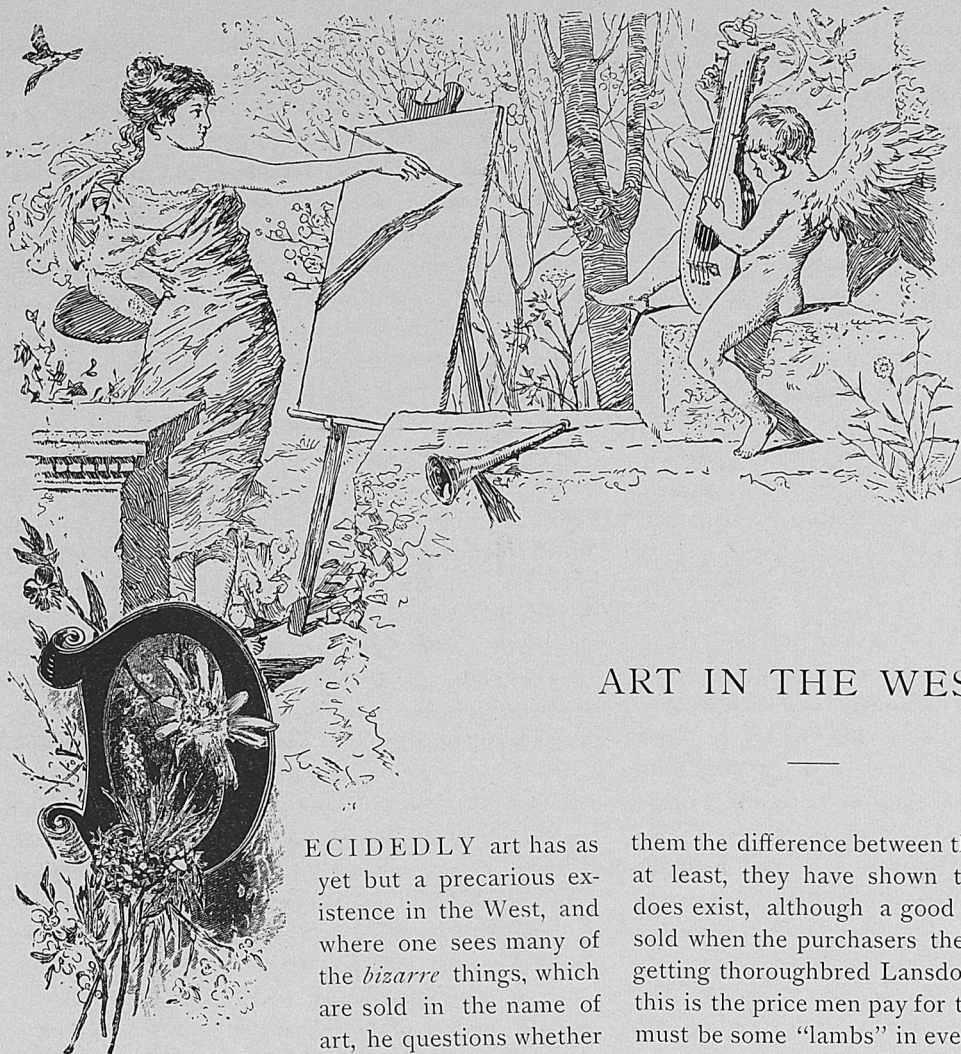
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ART IN THE WEST.

DECIDEDLY art has as yet but a precarious existence in the West, and where one sees many of the *bizarre* things, which are sold in the name of art, he questions whether it exists at all. But that the art wave is lapping these inland shores there can really be no doubt, although but a small number of persons as yet have more than wet their feet by the inundation. They seem somewhat afraid to venture in.

Still, we see evidences of the movement in many things, notably in the improved character of our domestic architecture of the past two or three years. The day of highly-ornamented wooden residences—the chromo style of architecture, so to speak—has passed away in Chicago, thanks to a few architects of taste and education, but still holds sway in some of the lesser cities of the West. With better architecture comes the demand for better interior decoration, and we are now on the eve of a better selection of paintings. Many works of the chromo-architectural period still linger—the Bierstadts and Achenbachs—but no new ones of this kind are added. They must go further West.

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The numerous exhibitions of good and bad pictures in the Western cities have done much for the public—with much still to be done—in teaching

them the difference between the sheep and the goats; at least, they have shown them that a difference does exist, although a good many goats have been sold when the purchasers thereof thought they were getting thoroughbred Lansdown mutton. But then, this is the price men pay for their education. There must be some “lambs” in every flock.

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Even the panoramas, of which we have an abundant supply, have done their share of the work of education. Of the score of panoramas I have seen, one of the best in variety and popular interest, in that it treats of Grant's tour of the world, is still rolled up in this city, never having seen the light of the world from want of a suitable place to expose it.

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The present time is the season of expositions in the West, all of which have art collections attached which furnish “straws” to indicate the current of the art taste of their respective communities. In past seasons the Chicago Exposition has generally been foremost in the list in the interest and attractions of her art display; but this season, having lost the secretary, to whose taste and ability this excellence was due, the management seems to have gone back to first principles—that is, to the point where they began a dozen or more years ago—to the Bierstadt class of works. Its proud boast is that it is a purely American product. This is no doubt true; so may it with justice be said that “Silas

Lapham" is a type of one class of Americans. The retrogradation is seriously deplored by those who are concerned for the best interests of art in the West.

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One of the most attractive features of this art display is the collection of works by local artists who occupy a gallery by themselves. Over eighty painters are represented with credit to themselves. It was a matter of surprise to the public that so many painters were at work in this city, but a recent summing up of the local ranks showed that no less than two thousand persons were devoting their time and energies to the field of legitimate art work in Chicago, and this not including architects or designers employed in manufacturing establishments. With this leaven and the constantly increasing ranks of students a better progress may be looked for in the future.

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Minneapolis is rejoicing over its first exposition, and is as proud as the small boy with his first trousers. The art collection is, to say the least, curious, and furnishes some strange contrasts, whose lessons ought to be improved by the Minne-

apolitans. Think of a whole gallery of Bierstadts, and fifteen thousand dollars' worth of plaster casts. The illustrated catalogue is hardly a work of art.

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One of the art novelties in Chicago which is attracting much attention is the recently opened *Doré Gallery*, in which the colossal canvases of "Christ Leaving the Praetorium," "The Entry into Jerusalem," "The Christian Martyrs," and others, are shown with dramatic effect. The gallery is well worth a visit, and will be made the subject of future writing.

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The Indianapolis Art Association, which is one of the strongest art organizations in the West, will hold four exhibitions this season; one of the works of local painters, Nov. 9-12; one of applied art, Jan. 11-13; one of designs in February, and, lastly, a spring exhibition of paintings opening on Easter Monday and continuing four weeks. This will be the fourth annual exhibition of this association, from which a number of paintings will be bought to add to the permanent collection of the association. These art associations are doing excellent work in the smaller cities of the West.

H. S. Howard

